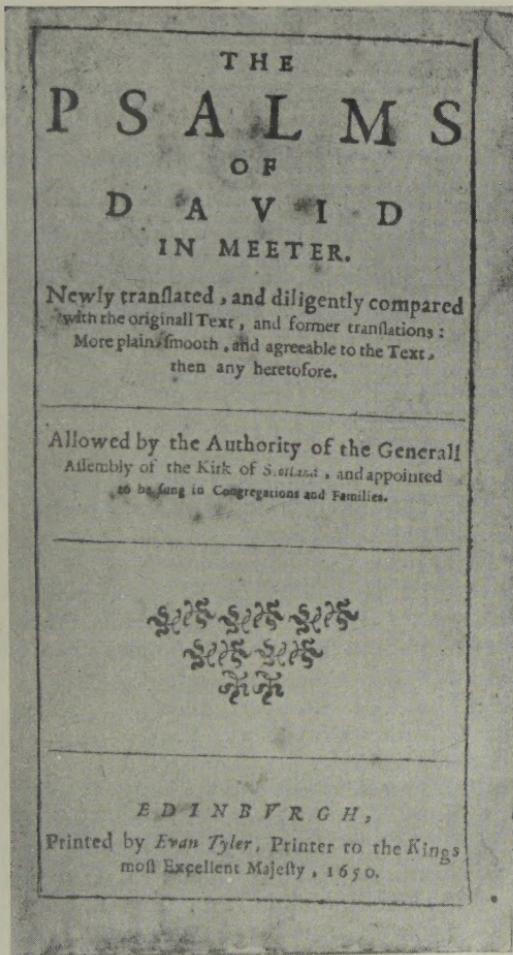


# The Hymn

JANUARY 1950



TITLE PAGE—SCOTTISH PSALTER, 1650

# The Hymn Society of America

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# The Hymn

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## President's Message

Monday, February 27, 1950, will be a significant day in the life of The Hymn Society of America. At that time the first general meeting of the Society ever to be held outside of New York will take place at the Hotel Statler in Cleveland, Ohio, on the occasion of the annual meeting of the Music Teachers' National Association. This group represents nation-wide membership and has held large and significant conventions for a number of years. This occasion gives special opportunity for the members of the Society and their friends, particularly those in that area, to attend this national meeting of the Society. It is hoped that many will come. The Ohio Chapter of the Society has already done outstanding work, and has cooperated actively in this project.

The year 1950 brings another significant commemoration. Under the able leadership of the Editor of *THE HYMN*, plans have been initiated by the Society for the observance of the 300th Anniversary of the Scottish Psalter of 1650, and a pamphlet has been prepared with words and music for ten psalms. Additional printed materials are available. This offers an opportunity for local churches, choral groups, Guild Chapters, or other interested persons to commemorate a major contribution to the music of the Church.

—Deane Edwards

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## Purpose of the Society

The Hymn Society was organized in 1922 and was the fruition of an idea long cherished by its founder, Miss Emily S. Perkins. The Purpose of the Society is to cultivate the use in worship of the better Christian hymns and tunes; to stimulate congregational singing of hymns; to encourage the writing and publication of hymns that express the spiritual needs of the modern Christian life, and of tunes of genuine musical value that are adapted to congregational singing; to collect hymnic data and to encourage research and discussion in the field of hymnology, with a view to publication of important material thus secured.

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## Membership in the Society

Membership in the Society is open to all those in sympathy with its objectives as set forth in the Purpose of the Society. Persons interested in learning more about the Society are invited to communicate with the Executive Secretary of the Society, Dr. Reginald L. McAll, 297 Fourth Ave., New York 10, New York.

# The Scottish Psalter of 1650

MILLAR PATRICK, D.D.

*Editor's Note: We are honored to have this article from Dr. Millar Patrick, former editor of the Bulletin of the Hymn Society of Great Britain and Ireland, and Scotland's leading authority on the history of the Psalter. He is planning the Scottish commemorations for May, 1950.*

ON MAY 1, 1950, the Metrical Psalter still in honored use in the Presbyterian Churches of Scotland enters upon the fourth century of its history, and the occasion will be marked by suitable commemorations throughout the length and breadth of the land. True, for 86 years previously an earlier Psalter had been the standard and only manual of praise. It had high merits musically, but alike in words and music it was far ahead of the capacity of the people, who, at that early period were for the most part illiterate in both media. Simplicity was the first requisite in whatever form the materials of praise might take, so that memory might easily lay hold of them; and because the first Psalter of 1564 fell fatally short in that respect, it failed to meet the real needs of the time. Everywhere there was an urgent demand for verse-forms which might be easily memorized, as the popular ballads were, and for tunes which might with equal ease sing themselves in the memory.

Many versifiers were at work upon what they hoped might prove the accepted new version. Among them was no less a person than King James VI of Scotland (and later James I of England). It looked for a time as though a version bearing his name, but actually the work of a poetical courtier, would be imposed upon the Church by the royal decree of his son as part of his design to impose episcopacy on Scotland instead of its own chosen presbyterian form; but in the violent overthrow of the royal endeavor to subvert the people's will, an effectual end was made of the Psalter attributed to King James.

The intricate story of how the 1650 Psalter was evolved from this situation is told in my *Four Centuries of Scottish Psalmody*, now published by the Oxford University Press. Suffice it here to say that repeated processes of revision of a version by Francis Rous, Provost of Eton, resulted for Scotland in the 1650 Psalter. This was the product of Scottish Committees of Assembly who selected the best elements they could find in all existing versions, including *The Bay Psalm Book* (first book printed in New England), and wove them together into the

version we now know. To describe it, as is commonly done, as *Rous' Psalter* is completely inaccurate; with all its frequent high merits and its conspicuous demerits, it was the product of Scottish diligence and piety.

Most of it is now dead, and never used; but the best portions continue in affectionate use. They may well be dear to Scottish hearts, because for 130 years this Psalter was the sole medium of Church praise in Scotland; indeed, in some of the dissident fragments of Scottish Presbyterianism, nothing but these metrical psalms furnish the vehicle of Church praise to the present day. In the Church of Scotland itself hymns have long been used and loved, and anthems have their place; but no typical Scottish service is without at least one of the dearly loved metrical psalms. A considerable number of them are written deep in the people's hearts, and no other words are sung with the same warmth and unanimity.

Their hold depends, however, upon history and tradition. Few of the versions have commended themselves to other Churches which have no share in that tradition. Apart from Psalm 100, "All people that on earth do dwell," and Psalm 23, "The Lord's my shepherd; I'll not want," there are very few that have won a place in general worship-song.

It is otherwise with the music. When the 1564 Psalter came into use, its tunes were for the most part beyond the capacity of the people. Under the stress of necessity, however, a new musical usage emerged. Till then, the aim had been to wed each psalm to its "proper" tune, to be sung to it and to no other. Now, however, "common" tunes were produced which might be sung to any words in common or ballad metre. One of these, named "Old Common," survives to show the extreme simplicity of the earliest tune used to enable the most illiterate of the people to sing, if they were to become accustomed to using their voices in the public worship of God. Tunes of the same character followed by degrees. These were almost certainly written by musicians trained in the pre-Reformation song-schools, and probably were based, in part at least, on phrases of the abandoned plainsong melodies. By 1635, when the greatest, musically, of all Scottish Psalters appeared, there were no fewer than 31 such tunes. Most of them are now unknown, but the following, which seem definitely to be Scottish, are still in use: *Abbey, Caithness, Culross, Duke's, Dunfermline, Elgin, French, Glenluce, Martyrs, Melrose, Newtoun* (which is *London New* except for the third line), *Wigtown, and York*. Others, borrowed from the English Psalter of 1561, included *Windsor* (renamed *Dundee* in the Scottish Psalter), *Cheshire, Durham, and Winchester*. It is probable that in most places only a few of these were in actual use. Unfortun-

ately, this Psalter had to be replaced in 1650, and in that year when the new one appeared, no music was issued with it. The country was deeply disturbed by civil commotions; for nine years it lay under the control of Cromwell, who exacted heavy taxes, which a people, impoverished to the verge of famine, found almost impossible to pay. In these circumstances music declined almost to extinction. In some places singing in church actually ceased, and tunes were generally so far forgotten that for over a century only twelve tunes were known, and only five in the Highlands.

Revival came in the latter part of the 18th Century. A choir movement began in Aberdeenshire and, although faced with many difficulties, spread throughout the land. New tunes were now introduced, the most popular being the florid type which had a great vogue in England in that period. The old, stately, dignified Scottish tunes became despised as uninterestingly dull, and others highly ornamented with roulades, runs, repeats, captured the favor of the new race of singers and defeated the efforts of the musically uninstructed among the people to join in them. Even the choirs had to sing "by ear" and reform was difficult and slow.

But a new era began with the coming of R. A. Smith to Paisley Abbey, and then to St. George's Edinburgh, as precentor. The first thing he had to do was to refine the singing of his choir so as to silence the indiscriminate "bawling and drawling" which passed for congregational singing. He composed some beautiful tunes, based on Highland melodies, such as *Selma* and *Morven*. These still live and are loved, like his less praiseworthy *Invocation*, an anthem-tune still popular in Scotland.

Training even the best of choirs, however, was not enough. The people themselves needed to be taught how to sing, and in the mid-nineteenth century three very notable precentors arose to meet the need. One was German, Joseph Mainzer; the other two Scotsmen, T. L. Hately of Edinburgh and William Carnie of Aberdeen. These men taught great masses of people, many hundreds strong; Carnie taught "the Choir of the thousand voices," and a passion for church music spread throughout the land. The time had come for a new movement, and it was made easier by a general revival of interest in secular music, by the introduction of Curwen's easy tonic sol-fa system, and by the publication of standard psalters by the great churches.

In the mid-nineteenth century hymns were introduced, organs became generally accepted, and since then the standard of taste has gradually risen. Among all the varied materials of praise now in com-

*(Continued on page 18)*

# Tunes in the Anniversary Collection

GEORGE LITCH KNIGHT

THE Anniversary Collection of psalms from the Scottish Psalter of 1650 has been prepared for use in American churches. There is a brief historical sketch of the 1650 Psalter and ten psalms for congregational and choir use. Permission was granted by the Oxford University Press to use some of the words and tunes directly from the 1929 edition of the Psalter. Two of the psalms, 103 and 130, were taken from the *Presbyterian Hymnal* (1933) and Psalm 121 from the *Pilgrim Hymnal*.

The tunes represent nearly 300 years of the church's song. The earliest come from the Genevan Psalter of 1551 and the latest from the early part of the last century. There is a variety of metres to avoid the monotony of the Common Metre. Some of the tunes are reproduced in their original form with the "gathering note" and others have been set in the modern and more familiar idiom. In every case there has been an effort to wed appropriate words to tunes suitable for congregational singing.

Some of the tunes may be new to American congregations, though every single one of them may be found in American hymnals. In some cases the selection of tunes was governed by the words used, and the variety of tunes represents the variety of sources of Scottish (and American) worship-song.

For full use of the collection in Church Services and Festivals there should be a careful study of the words. Some of the psalms selected sound the note of triumphant praise; some of confession; others a more personal note. The psalms in the collection may be built into a service of worship. (See the enclosed Order of Service for suggestions.)

Since most of the tunes are relatively unfamiliar, it would be advisable to sing them in unison. One or two might have to be transposed a step down, but they all will be usable for general congregational singing. American congregations are not accustomed to following the words apart from the music, but with unison singing, and with a little practice, they ought not to find it too difficult. The organist should give strong and full support to the singing with a clearly defined melody line. Some churches may desire to line out the psalm in the tradition of the old precentors. This would add a curious and delightful touch to a hymn service.

Above all, the organist and the choir director should remember that these tunes are *deliberately* simple in construction; they were written so that people with little musical training could sing them with

ease. Variety may be introduced in use of descants, faux-bourdon, or free organ accompaniment. It is not advisable, of course, to have descant on more than one or two stanzas of a four-stanza psalm. A number of excellent settings for choir and organ may be found in the 1929 edition of the Scottish Psalter and in the 1927 revision of *The Church Hymnary* (both Oxford Press publications) and in standard collections of descants there are some which are usable with these tunes.

Not only should the minister be familiar with the contents of Dr. Patrick's *Four Centuries of Scottish Psalmody*, but the organist and choirmaster will find a wealth of interesting and helpful information about the use of psalms and psalm tunes. The chapters on the early Scottish choirs are humorously written and will be thoroughly enjoyable.

Persons planning special services or festivals need not limit themselves to the psalms found in the Anniversary Collection. Most contemporary hymnals contain a number of Scottish psalms and tunes suitable for use with them. *The Episcopal Hymnal 1940* contains a large number of fine tunes from the Psalters; *The Hymnal* (1933, Presbyterian) contains a number of tunes and words; and the new *Mennonite Hymnary* contains a complete section of metrical psalms, many of which are taken from the Scottish Psalter of 1650. Churches which cannot plan special commemorative services may wish to purchase copies of the Anniversary Collection to put into their hymnals; this would make possible a "psalm of the month" and by the end of 1950 the congregation would have enlarged its hymnic horizons. Special instrumental arrangements of *Martyrs* and of *London New* (choral and instrumental) are available for use and may be had from the writer of this article.

Below are historical notes and suggestions for full use of the individual psalms in the Collection. No effort has been made to provide a comprehensive history of each one; but, a few notes of general interest have been garnered and are offered in the hope that they will prove of interest and value.

**PSALM 23**—*Wiltshire* is the tune widely sung with these words in Scotland today. Composed by Sir George T. Smart (1776-1867), it first appeared in his *Divine Amusement* (ca. 1795) set to Psalm 48. This tune may be sung in Unison or in Parts. An alternative tune for these words is *Martyrdom*.

**PSALM 36**—*London New* was one of the "Common Tunes" which were included in the 1635 Psalter. There it was called *Newtoun*. John Playford included it in his *PSalms and Hymns in solemn Musick*, published in 1671. Canon Frere, in *Hymns Ancient and Modern, Historical Edition*, says: "It

was in respect to four-line tunes that Scottish influence made itself felt in England in the Seventeenth Century . . . One of them (the tunes) there called *Newtoun*, was adopted by Playford in his earlier book of 1671, disguising its 'outlandish' character by the alias *London New* which has clung to it ever since." The third line of the present tune has been altered from the original. *London New* deserves wide use and is particularly effective when sung in Unison with a descant or with the faux-bourdon arrangement.

PSALM 51—*Martyrs* was immortalized by Robert Burns in 'The Cottar's Saturday Night' where he refers to it as 'Plaintive *Martyrs*, worthy of the name'. There is a tradition, adopted by Sir Walter Scott in *Old Mortality*, that the Covenanters entered the Battle of Drumclog, on June 1, 1679, singing the 76th Psalm to this tune. *Martyrs* was one of the twelve Common Tunes in *The CL Psalms of David* (Andrew Hart, Edinburgh, 1615). Its first appearance in England seems to be in *Ravenscroft's Psalter* (1621), where Simon Stubbs set it in triple time. In the 1635 Scottish Psalter semi-breves are introduced in the first and last notes of each line. In the older versions the tune is in the Dorian mode, but many modern editors have changed it into the modern minor mode. Prof. Cedric Thorpe Davie, Lecturer in Music at St. Andrew's University, in Scotland, has written a modern composition based on *Martyrs*, scored for organ, string quartet, trumpets, trombones, and oboe. Instrumental parts are available from the Society.

PSALM 100—*Old Hundredth*, by Louis Bourgeois, is the only tune which has been preserved intact throughout the entire history of metrical psalmody and modern hymnody, and as such deservedly ranks at the head of all Protestant Church music. The tune entered the Genevan Psalter of 1551, with a first line which Douen has located in a secular song. It was set to Psalm 134 by Beza, but to the present text by William Kethe for the English Psalter. The tune was attached to Kethe's version in the Genevan *Fourscore and Seven Psalms of David* and in Day's *Whole Book of Psalms*, both of which were published in 1561. This version of the Psalm, 'composed by William Kethe, a friend of John Knox and set to the music of Louis Bourgeois, survives all the changes of thought and fashion that the progress of four centuries has witnessed' (Lord Ernle, *The Psalms in Human Life*). A word of caution to organists: we have printed the earlier form of the tune, possibly unfamiliar to many congregations. Because of its majestic quality, we suggest a moderate tempo for accompaniment; allow two beats for whole notes. The tune is more easily sung in Unison and may be enhanced with descant or free organ accompaniment.

PSALM 95—*Bon Accord* was one of the "Tunes in Reports" which was included in the great Psalter of 1635. Its first appearance was in Edward Raban's Aberdeen Psalter of 1625, with fourteen other Common Tunes. These were the first harmonized tunes to appear in any Scottish book. The word "Report" comes from the French *rapporter*, to carry back, and it is

used to describe what musicians would now call a short fugal passage. The modern term for this usage is 'imitation'. It means the taking up by a voice or voices of a part of a melodic phrase just heard from another. The fugal treatment applied to some of these tunes turned them into short motets or anthems. This implies that they may have represented an effort to revert to the kind of Church music from which the Reformed Church departed. Undoubtedly this practice grew out of the survival of some traditions of the pre-Reformation song-schools; no words were printed with the music, so that the skilled singers, trained in the difficult art of underlaying the musical notation with the appointed words, might sing without interference from the unskilled congregation. In *Bon Accord* the melody is given to the 'Trebles', contrary to the universal practice in those times, which is followed in most instances in early psalm-books, of assigning the 'Church Part' or melody to the tenors. The Scottish Reformers abolished contrapuntal singing, but it managed to survive in the "Report Tunes". William Billings and other early American composers frequently wrote songs with 'fuguing tunes' which were of similar character. It is suggested that this Psalm be sung by choirs only and it would be most effective if done without accompaniment.

PSALM 103—*Martyrdom* appeared first on single sheet broadsides at the end of the 18th century for use in music classes. The original form of the melody is in common time, and was first found in triple time in R. A. Smith's *Sacred Music Sung in St. George's Church*, Edinburgh, 1825, where it is called 'Old Scottish Melody', and the harmony is stated to be 'by Mr. Smith'. It also appeared in *The Seraph, A selection of Psalms and Hymns* (Glasgow, 1827), edited by J. Robertson, in triple time with a footnote stating, 'the above tune "Fenwick", or "Martyrdom", and by some called "Drumclog", was composed by Mr. Hugh Wilson, a native of Fenwick'. Publication of the tune by R. A. Smith led to a lawsuit, and Wilson's heirs won. Many years ago a writer in the *Psalmody* said, 'I well remember the day it (*Martyrdom*) was first sung in St. George's Edinburgh, for Dr. Thomson then said to me, "O man! I could not sing for weeping".' It has been suggested that Smith mistook the name "Fenwick" for that of the martyred Covenanter, James Fenwick, and so rechristened it with its present name. Anne G. Gilchrist, in *The Choir* (London), XXV (1934), 155-6, raises the interesting question as to whether or not *Martyrdom* was originally the tune of a Scottish Ballad. The tune should be sung with dignity and not too fast.

VERSES FROM PSS. 122, 133, 116—*York* (The words are four of five stanzas of a cento appearing in *Songs of Praise* 'pieced together solely with the view of making a good modern hymn' and making use of verses from three Psalms.) *York* was one of twelve Common Tunes in the Psalter of 1615. There it was named "The Stilt". In Ravenscroft's Psalter (1621) it appears four times. The version used in this Hymn Society collection is the harmonization of John Milton, Sr., father of the poet. The tune was called "Stilt" be-

cause the somewhat awkward movement of the first and third phrases suggests the swinging difficult gait of a man walking on stilts. Ravenscroft called it a 'Northern Tune', and 'proper for joyful ditties'! It was he who abandoned the Scots name and called it 'Yorke'. For a long time it was one of the most popular tunes in England; in 1762 one writer says that he has heard *York* sung fifteen times in one week in the same church. Sir John Hawkins says that it was sung as a lullaby by 'half the nurses in England', and he adds, 'the chimes of many country churches have played it six or eight times in four-and-twenty hours from time immemorial.' In Scotland the tune was greatly loved, and when the number of tunes in use there dropped to twelve, and in the Highlands to five, *York* was one of the number retained in use. Dr. Patrick, in the chapter on 'Practice Verses' (Chapter 15), mentions a rhyme used by congregations learning to sing the tune:

Come, let us a' tak' up the **STILT**,  
And mony cripples be;  
But if oor foot should tak' a stane,  
Doon to the grund fa' we.

The faux-bourdon which originally appeared in Ravenscroft's Psalter may be found in *Songs of Praise* and, when sung on one or two stanzas is extremely effective.

PSALM 121—*Dundee* (*French* in Scotland) is one of the twelve Common Tunes appearing in the Psalter of 1615. Its first appearance in an English Psalter is in Ravenscroft's Whole Booke of Psalms (1621), where it is called 'Dundy' and classed as a 'Scottish Tune'. The melody has always enjoyed great popularity, and has become one of the best known psalm-tunes in present-day usage. (There is another tune, called *Windsor* in England, which was called *Dundee* in Scotland.) The tune *French* is best known in America as is printed here—*Dundee*. In the preface to the 1929 edition of the Scottish Psalter it is stated that the older tunes included were restored to original forms and rhythms 'to brighten and improve congregational singing.' One part of that restoration was the "gathering note," a long initial note. It is effective when the first word in a line is monosyllabic and of weight and importance; the blending of lyric and music is then fortunate. (An example of this is Psalm 100 and its tune as we have printed it.) However, the use of the gathering note with *French*, when the words are the 121st Psalm, is not a very successful one. Thus, the tune, as given in this collection, is in the form most widely known in America, and the blend of words and music will be much more smooth.

PSALM 130—*St. Matthias* or *Song 67* comes from the pen of Orlando Gibbons (1583-1625), one of the greatest English polyphonic writers. This tune was written for St. Matthias Day and was included in *The Hymnes and Songs of the Church, by George Wither* (1623). The tune was written in two parts,

*(Continued on page 16)*

# The Hymnal 1940 Companion

REGINALD L. MCALL

AMERICAN hymnody was enriched greatly by the appearance of the *Episcopal Hymnal* 1940. (This date marks the acceptance of the book by the General Convention of 1940, and its adoption by that body as the Hymnal 1940. The book was not completed and issued until 1943.) Very wisely steps were taken at the same time to compile a historical handbook, under the sanction of the Joint Commission on the Revision of the Hymnal. Thus, the facts obtained in editing the Hymnal were available to the compilers of the handbook, which received the title, *The Hymnal 1940 Companion*. Several members of the Joint Commission assisted in the task, with the Rev. Arthur Farlander as Chairman. The original research and final preparation of the manuscript have been in the hands of the Rev. Dr. Leonard Ellinwood, assisted by Mrs. Winfred Douglas, while special sections were covered by able collaborators.

For five years "every effort has been made to locate original sources, and to follow the course of each text and tune through subsequent hymnals." We read further that an asterisk indicates "an edition or original source consulted in person by the compilers." The success of this insistence on verification is revealed by the fact that the notes for nearly all of the 600 hymns contain asterisks, generally for both text and tune!

The scope of the Companion is wider than that of any similar American work. Its comprehensive introduction includes several sections. First there is a three page summary of the Christian heritage of hymns, to which is appended a chronological table listing the texts and tunes, first by centuries, and from the sixteenth century by years. A surprising number of hymns and tunes are dated in the 16th and 17th centuries. A table shows graphically how congregational song and singing came into their own in the prolific 19th century. The four decades since 1900 produced a large number of choice hymns, and through special efforts by the Commission, 48 new tunes were added—about 1 per cent of the number submitted. We have before us one set of eighteen lyrics for which new settings were invited by the Commission.

Completing the introduction is a historical survey of the Protestant Episcopal hymnals of America, dating from 1786. In conclusion there is a table of linguistic sources, which indicates 79 from the Latin, 19 from the Greek, while there are 45 translations from the German.

The main body of the Companion comprises "the historical essays on texts and tunes," followed by the biographies of all persons who shared in their creation.

Six hundred hymns with their tunes and one hundred and forty-one settings of liturgical material are discussed. In studying these essays, one is aware of the extended discussion when important and controversial facts require elaboration. These statements have real historical value, and the candor and moderation of their presentation adds to their value. For example: instead of repeating only the known facts about Croft's issue of the tune *St. Anne* in 1708, the possibility of another earlier source is indicated, with the comment that it was unlikely that Bach should have heard the tune before he wrote his great fugue in E-flat, if it was composed in 1708. Handel's use of the tune in one of his Chandos anthems, written a short time before 1720, is mentioned. Here the reader is given the suggestion that "it is possible that there is a common source not noted as yet." This is almost like predicting the finding of a new celestial body from the unaccountable behavior of neighboring stars.

The phenomenon of "perfect union" or mating of text and tune is mentioned in regard to "The day is past and over" as set to *St. Anatolius*. This reminds us of other examples of successful mating, such as "The King of Love my shepherd is" with *Dominus regit me*, and "Crown Him with many crowns" to *Diadama*.

Among the persistent errors corrected in this book is that of the authorship of the words and music for "Away in a manger", (No. 43). The real facts are revealed at length, filling two pages. This essay should be required reading for church musicians as well as their ministers. Again, it is stated that Rinkart's "Nun danket alle Gott" was written "sometime during the experiences of the Thirty Years' War," and published most probably in 1636. Thus, the mistaken assertion that the hymn was actually written for the Peace of Westphalia in 1648 is not sanctioned. Sometimes, this is a good way to combat a wrong statement.

This section of the book also includes many valuable general discussions. Among them are: a study of antiphons and their use in monasteries (No. 2); the "liturgical device" known as the Doxology (no. 6); short descriptions of fuguing tunes (No. 12); tropes (No. 20); macaronic texts (No. 41); the sequences, five appearing in the Hymnal (No. 76); the office hymns (No. 157); the Yigdal, a metrical presentation of the thirteen articles of the Jewish Creed (No. 286); and hymns of the Heavenly Jerusalem, listed with No. 384. We are glad to note that Dr. Ruth Messenger's study of "Salve festa dies" is cited in the

discussion of No. 86, which deals with the processions of the mediaeval Church, and their translations. The earliest known facts about each hymn and tune are given in outline, with special attention to the development of the texts. Where helpful the variant versions are printed. The Latin and other original foreign texts are given, often in full, and the processes of translation and adaptation are sketched. Variations of melody and of harmonic treatment are illustrated.

Following the treatment of the hymns there comes the discussion of Service music and a description of elements of the Choral Service, including the Ferial and Festal versicles and responses. It may be a surprise to read that "where the minister cannot sing well, a choir cantor may sing the versicles" etc.

The next section of the *Companion* is biographical. Here one feels that the editor would have preferred to round out the pen portraits in greater detail. The Handbook of the Scotch Hymnary on the average gives considerably more space to each person. One fact of intense interest may be added to the biography of Charles H. Lloyd, who was organist of the Chapel at Eton College from 1892 to 1914. He composed a book containing "Free Accompaniments For Unison Hymn Singing," the preface of which is noteworthy. The vigor of Lloyd's style is reflected in the whole collection. Notable examples of his accompaniments are *Nun Danket*, *St. Cuthbert*, *St. Anne*, *Rockingham*, and *Moscow*. While not all of the tunes in the book are well known in America, any organist wishing to acquire freedom in the harmonic treatment of tunes for unison singing should study it. (Year Book Press; C. C. Birchard, U. S. agent.)

Finally, there are the Scriptural references for all hymns based on or paraphrasing Biblical passages, and also an ingenious melodic index, perhaps too highly compressed. The book ends with the indexes of hymns and tunes. To the latter are added the alternate names of the tunes, and other tunes referred to in the Companion. Such collateral information is of real value to the advanced student of hymnology. Indeed, this book has a refreshing quality of scholarship digestibly and modestly expressed. There is room also for a touch of humor or a homespun anecdote. The choir boy's choice of the text of a hymn at the wedding of an octogenarian, p. 351, and the legend as to the naming of Bangor, Maine, p. 52, afford proper relaxation!

*The Hymnal 1940 Companion* is invaluable in proportion as it becomes a steady companion to those concerned with the music of Divine worship. One could not wish for a finer challenge than to induct his congregation wisely in the *full* use of the Hymnal 1940, in the pew as well as in the home; his leadership would be enhanced by

the *Companion* and the reference reading suggested by it. (May we add that at least a dozen books were consulted just for the preparation of this brief survey.) For those using other hymnals, the *Companion* will supplement the resources of the handbooks based on them. A copy should be available to every church musician for reference. The *Companion* is published by the Church Hymnal Corporation, 20 Exchange Place, New York 5, N. Y. Single copies sell for \$4.50, or boxed with *The Hymnal 1940*, for \$6.25, including mailing cost.

### TUNES IN THE ANNIVERSARY COLLECTION

(Continued from page 12)

treble and bass. This is not the tune commonly associated with these words in Scotland, but because of its association with the words of Psalm 130 in American hymnals, it has been included.

PSALM 124—*Old 124th* first appeared in the book which gave us *Old Hundredth*, the Genevan Psalter of 1551. There Beza's version of the 124th Psalm brought the two together. The English version of the words was by William Whittingham. However, it was the revision of 1650 which produced the present set of words. The tune, one of the dearest to all Scottish hearts, and the words have been inseparable since the Reformation. This fact is remarkable, for though the Scottish Reformers were deeply indebted to the Church of Geneva for words and music of their first metrical Psalter, this is the only instance in which the same psalm and tune have remained inseparable in the Churches of Calvin and Knox. The words seem somewhat archaic to modern ears, but when they are sung with the melody *in unison* there is a real grandeur and rugged beauty to them. The Psalm and its tune have figured in a number of great historical incidents. When the Duke of Savoy attempted to crush the Protestant movement in Geneva in 1602, the people drove him out and Beza (then eighty years of age), returned thanks for the victory and gave out this psalm to be sung to this melody (in Geneva singing in harmony was forbidden). Ever since, the anniversary of this deliverance has been commemorated on the 12th of November; on a monument erected to commemorate it, one of the reliefs represents the aged Reformer at the door of the cathedral, giving out the psalm. When the two great branches of the divided Church of Scotland were united in October 1929, as the two processions marched, one upwards from the Mound, the other downwards by the Lawnmarket, to meet and coalesce at the top of Bank Street, on their way to St. Giles', the watching crowds who lined the streets spontaneously broke into singing, chiefly of Psalm 133, 'Behold, how good a thing it is', and of Psalm 124. The *Old 124th* was not taken into Lutheran use, but was used in English and Scottish Psalters. In Ainsworth's Psalter, used by the Pilgrims, it was set to Psalm 8 and others. The Psalm appears in this Collection for Unison singing and is an ideal Recessional.

# Sir Richard Terry and the Psalter

J. VINCENT HIGGINSON

IN 1935 Novello published a modern edition of the *Scottish Psalter* of 1635 to commemorate its tercentenary. This edition, the predecessor of that of 1650 which is now being celebrated, had for its editor none other than Sir Richard Runciman Terry, the celebrated choir director of Westminster Cathedral (Roman Catholic) in London. The reader may wonder at this, but the reason is obvious when recalling Terry's active work in the revival of Tudor and Elizabethan music. This was not Terry's first connection with the Psalter, for in his early college teaching he had composed melodies for the metrical version and had been well acquainted with the old melodies in the re-publication of Calvin's Psalter (1932) and the Lloyd George project, *The Hymns of Western Europe*.

Sir Richard Terry's interest in the *Scottish Psalter* of 1635 at first was limited to a few harmonizations of some of the melodies, but when Herbert Wiseman showed him a rare copy of the 1864 reprint edited by Neil Livingston, he realized the scope of its tunes, and his interest was quickened to further action. It is important to remember that the tunes in the 1635 edition were harmonized. Among its predecessors, the edition of 1631 contained only a few melodies and the one of 1633 the first complete harmonizations of a few tunes. But it was more than the tunes that captivated Terry, for Livingston's meticulous study of every phase of the 1635 Psalter, nearly 115 pages in length, was a revelation. Although Livingston was no musician, Terry valued his discussion of the music more than that of some musicians who never really understood musical technicalities of the Elizabethan era.

Livingston's reprint, like Terry's, was intended to revive and preserve interest in the 1635 Psalter—for years a dead letter in the history of Scottish service music. Although 1860 marked the anniversary year of the Scottish Reformation and numerous antiquarian projects had been inaugurated by various individuals and societies, it was some years before Livingston could find anyone sufficiently interested to underwrite the book he had prepared. Sir William Euing of Glasgow offered to assume the expense, and Livingston's reprint was naturally dedicated to his generous patron.

Terry knew Livingston only through the Psalter reprint, but desired to learn more of this talented editor. Accordingly, he planned a trip to Stair-by-Ayr, the secluded village where Livingston lived for some years. Terry's plan was not carried out, for about this time his memorable essay, "A Forgotten Psalter," brought a letter from a

reader, Miss A. G. Gilchrist, the noted folk song collector, with the information he desired. Terry purposely omitted the historical information culled from Livingston and other sources when he learned that Dr. Millar Patrick, the well-known Scottish divine, was preparing such a study. This study appears in the Anniversary year as *Four Centuries of Scottish Psalmody*.

A distinctive feature in the old Scottish Psalter that intrigued Terry was the variety of its rhythms. He tells us that this was the result of composing the metrical Psalms to fit the metre of the secular tunes to which they were sung, rather than adopting a later process of composing music to fit the more common metres. The Terry reprint of the 1635 Psalter represents a radical departure from the customary music writing of the seventeenth century. In that day the Church Tune was written in the tenor, but in keeping with the modern trend, Terry placed the Church Tune in the highest voice and added modal harmonizations for it; this task was completed during his restful trip through the Arctic regions in 1929.

The re-editing of the great Psalter of 1635 and the essay concerning it was only one phase of Sir Richard Terry's interest in Tudor and Elizabethan English and Scottish music. This was by no means a stuffy antiquarian project, for it brought these early living melodies to the knowledge of an eager public. In our time the Scottish Psalter need no longer be called a "forgotten psalter." The work of Terry, recent Scottish efforts, and the commemorations fostered by The Hymn Society of America serve to emphasize the importance of its melodies and its place in the history of religious music.

## THE SCOTTISH PSALTER OF 1650

(Continued from page 7)

mon use, however, the traditional metrical psalms, now carefully selected, remain first in popular favor.

During May, 1950, the great Church of Scotland will be celebrating the beginning of the fourth century of its use of the 1650 Psalter, and it is fitting that in America what it has meant to all church-going Scotsmen, should not be forgotten. Many hearts among Americans of Scottish descent will warm when they hear again the strains long familiar to their race. Possibly others who do not share that ancestry will yet feel thankful with them to join in the commemoration of what is still a precious part of the Scottish religious heritage.

## Notes from the Executive Secretary

OVER THE COUNTRY—A combined Worship seminar and choral festival was held at Portland, Oregon, November 19 and 20, 1949. "The pertinence of musical selections in worship" and "Newer techniques of music in worship" were covered in discussion groups under Dr. Earl E. Harper and our President. The choral festival, in the Civic Auditorium, included one distinctive feature, the presentation of anthems, some of which were hymnic, in turn by the massed choirs of the following communions: Methodist, Lutheran (directed by Miss Olga Stolee), Baptist, Christian, and Presbyterian. All the choirs, under Dr. Harper, joined in "The God of Abraham Praise" (*Leoni*) and "For all the saints" (*Sine Nomine*). The Presbyterian anthem was composed by Carl Mueller. Three familiar hymns were sung by the whole assembly.

Brown University, Providence, R. I., was the scene of two important events. On November 17 Professor Archibald Davison spoke on "Hymns of the Church", the illustrations sung by the Chapel Choir of Brown University, directed by Professor William Dinneen. The following Sunday evening this choir led in a large Hymn Festival, for which Sayles Hall was crowded with music lovers. A metrical Psalm was lined out; more than a dozen other hymns were sung, appropriately grouped according to the style of the tune.

From LaGrange, Illinois come further details of the Hymn Festival held in First Congregational Church, November 15, 1949. The singing of all hymns was preceded by narratives, which were models of crispness and accuracy. (We have a few copies of the script for loan among our members.)

They were compiled for use by various ministers who read them, by G. Russell Wing, M.S.M. This is the church where there are two (*not* completely identical) morning services at 9:30 and 11:00.

We had the pleasure of meeting with the Maine Chapter of the A.G.O. at Portland on December 5 for an afternoon "tune workshop", followed by a fine turkey dinner, which attracted a good many ministers; they remained to share a spirited discussion of the theory and practice in the choice and use of hymns.

From Ohio comes a brief report of the Fall meeting of the Ohio Chapter of the Society at Columbus. The Chairman, Rev. W. Scott Westerman, presided. The subject for the meeting was the tempo and rhythmic treatment of hymn tunes. There was a record attendance of thirty-seven members. Ohio members living within reach of Cleveland are asked to reserve Monday, February 27, 1950, for the sessions under the auspices of this Society in connection with the annual meeting of the National Music Teachers Association. Complete details will be sent to them later.

In New York two successful meetings took place. A supper meeting was held on October 25, 1949. Afterward two guests from The Salvation Army gave further accounts of its remarkable renaissance of sacred music: they were Capt. Richard E. Holz and Brigadier Gen. William Burchell, leader of the famous Staff Band. Two informal addresses followed. Dr. Ruth Messenger included in her account of journeys in England last summer the visit paid to the Lambeth Mission in London, where Rev. Thomas Tiplady carries on. Professor Alfred Greenfield de-

## THE HYMN

scribed the purpose and program of the famous Welsh Eisteddfod, which he attended. Unaccompanied singing of hymns by more than 8,000 people was given a major place in the Festival. He spoke also of a memorable visit paid to Sir Ralph Vaughan Williams. Both speakers were warmly received, and there were numerous questions.

The second meeting was a demonstration of interesting choral music, chiefly for Christmas. The program was held at Christ Church (Methodist) on November 30, and began with Welsh folk tunes interpreted by the Welsh Singers of New York, led by Miss Frances Williams, their talented conductor. Miss Williams is widely known for her sensitive choral compositions, one of which, "That holy night", was sung. Dr. Carl Mueller, of Montclair, N. J., demonstrated with the whole audience several anthems with hymnic texts. These included his own setting of "A mighty fortress", while the Welsh Singers sang his setting of Thomas Tiplady's "Over Bethlehem's town". Dr. Mueller commented on the emphasis now placed on the singing of young people and noted that hundreds of anthems and songs are being scored for Junior and Youth choirs. The very large attendance (close to 150) was a testimony to Dr. Cooke's activity in planning our public meetings in New York. Those living outside the metropolitan area who can attend these meetings at headquarters will receive notices of these meetings regularly by notifying the Secretary.

On December 8, 1949, death claimed our valued friend, Mrs. W. R. (Alice) Buchanan, who passed away at her home, 3875 Waldo Avenue, New York 63, attended by her only daughter, Mrs. Ralph Perkin. For many years Mrs. Buchanan was the trusted friend and companion of Miss Emily S. Perkins.

Her knowledge of hymns was most useful as she assisted Miss Perkins in the founding of this Society. One of her major contributions was the editing of a compact collection of "Hymns of the Widening Kingdom" (1931). Its worship section contains the stirring statement of the International Missionary Council, which met in Jerusalem at Easter, 1928, and some priceless reading selections, the last one ending with the well-known couplet:

"Show me the desert, Father, or the sea,  
Is it Thine enterprise? Great God,  
send me."

Mrs. Buchanan was deeply committed to helping the spread of the Kingdom—in which she felt that the Hymn Society had an important part to play.

EVERYTHING COMES TO HIM WHO WAITS! November saw the Society occupying its own headquarters in the Building of the Federal Council of Churches at 297 Fourth Avenue, New York 10 (cor. 23rd Street). All materials are now sent out from this address. Our own stock of literature is here, and a convenient office for consultations. The Board Room of the Federal Council can be used for our Executive Committee meetings. Orders for literature, queries about membership, hymnic problems, etc., can be directed to this new office. Personal letters intended for the Treasurer, the editor of *THE HYMN* and the Executive Secretary of the Society may be sent to them as before. We have several copies of Dr. Millar Patrick's *Story of the Church's Song*, and of Professor A. P. Davis' *Isaac Watts*. Please check on the literature blank to see if the items you desire are now in stock, and consult us about your order.

REGINALD L. MCALL  
Executive Secretary

## Editor's Column

One purpose of The Hymn Society of America is the promotion of appreciation and understanding of the Church's Song. The year 1950 is a significant one, for in it we shall celebrate the Tercentenary of the Scottish Psalter of 1650. Various articles in this issue provide suitable materials for planning and preparation of hymn festivals, hymn services, sermons, addresses, music club programs, and broadening of choir repertory.

We urge every member of this Society and all lovers of hymns to familiarize themselves with this material; learn why the Psalter of 1650 is an important ancestor of contemporary hymnody; encourage the singing of the psalms in the Anniversary leaflet; procure a copy of Dr. Millar Patrick's book (thoroughly enjoyable, a milestone in the history of sacred music); and determine to promote suitable commemoration in every community and in all denominations.

Ministers and organists should constantly strive for the awakening of interest on the part of laymen in the history of hymns and tunes. Congregations will respond to such efforts, and will, with careful and patient effort, learn new hymns and enjoy them. The commemoration of the Scottish Psalter and the Centenary of two well-known hymns, "In heavenly love abiding" and "When wilt Thou save the people?" present excellent opportunities for this educational effort in 1950. School teachers may well point out the influence of the Scottish psalms on the poetry of Robert Burns and on his life. Historians are aware of the relationship between the nation's history and its people's worship-song.

All members of the Society are urged to subscribe to **THE DIAPASON** in which may be found Dr. McAll's monthly column of Hymn Society notes. Mr. Gruenstein, editor of **THE DIAPASON**, is a member of the Society and from time to time publishes articles of interest in the field of hymnody.

The response to our first issue was gratifying. We appreciate the commendation and the helpful suggestions and criticisms. We invite suggestions for future articles and urge contemporary writers of hymns and composers of tunes to submit them to our Society's hymn appraisal committee; from time to time we shall print hymns and tunes of merit.

As the membership of our Society increases, we hope to increase the size and scope of **THE HYMN**. However, if that is to happen, we must see a substantial increase in our membership. Copies of **THE HYMN** and literature of the Society ought to be found in all college libraries and in public libraries throughout America. We cannot undertake the necessary promotional work, but if each member of the Society would attempt to interest others in our work, potential usefulness would be manifestly greater. There are nearly 100,000 organists in America, and the number of ministers may well be five or more times that figure. The field is white, but the laborers are few! We commend to our readers the great work which we may do in the future, and the need for extensive help from you. Our numbers are small now, but enthusiasm is increasing—will you not give us whole-hearted support as The Hymn Society seeks to fulfill its purpose and be of service to you.

## Review

*Four Centuries of Scottish Psalmody*,  
by Millar Patrick, D.D., pp. 224.  
Oxford University Press. \$3.00.

When the Kirk of Scotland joined with brethren south of the Border in adopting the Confession of Faith and the two Catechisms prepared by the Assembly of Divines at Westminster, it was also confronted with the metrical version of the Psalms, prepared originally by Francis Rous, and considerably altered by various committees of Assembly and others. The Scots commissioners had passed on to these committees the criticisms from the Kirk, many of which had been accepted. Dr. Rous himself seems to have been most tractable. But the Scots had a version of their own to which they were attached, and while they wished to be one with the Church of England and Wales in this, as in other ecclesiastical matters, they were by no means ready to adopt an English version. So their General Assembly committed the version, as sent up from Westminster, to a committee, which gave it a thorough overhauling. This revised version was approved in November 1649, and ordered published. The Scots General Assembly authorized it as of May 1st, 1650, "to be the only Paraphrase of the Psalms of David to be sung in the Kirk of Scotland."

It has certainly won the hearts of Scotsmen and held them for these three centuries. It has woven itself into Scots history and into the lives of numberless Scots men and women. No collection of Christian praise in existence has so captured an entire nation. A contemporary man of letters, Prof. George Sampson, has defined a hymn as

"a mystical poem, full of symbols which give us a hold upon that continuity from which we cannot be cut off without being

lost in a world of utterly lost creatures. True community can only be found in that conviction of community." (*Seven Essays*, p. 230, Cambridge University Press, 1947.)

These metrical psalms supply this in fullest measure to all Scots in the Presbyterian tradition.

We can be congratulated that the scholar best equipped to furnish us with a book on this psalter, Dr. Millar Patrick, has supplied it. He deals with such themes as Why Metrical Psalmody? The Beginnings of Metrical Psalmody; the French Psalter of 1560; the Anglo-Genevan Psalter of 1561; and then the English Psalter of 1562. With this background, he takes up the First Scottish Psalter of 1564 and the Great Scottish Psalter of 1635. Dr. Patrick handles the tunes as well as the words, and out of his wealth of learning shows us what each version furnished. The main portion of his book is devoted to the Second Scottish Psalter of 1650. Not only does he cover its origins and adoption, but also the vogue it had in the first decades, and the great eclipse which befell all Scottish music after the union of the kingdoms under William III and the removal of the Court from Edinburgh to London. He follows the revival which later ensued, and deals at length with the Psalter's fortunes in the hands of the early precentors and of the congregations. He has amassed a vast amount of data not accessible elsewhere in any one volume. He traces the rise of choirs, the use of "practice verses", the newer types of tunes introduced in the eighteenth century, and inserts a fascinating chapter on "the great precentors." Finally, Dr. Patrick treats the attempts to enlarge the scope of psalmody, faces the literary defects of the psalter and various efforts to amend them, and concludes with a chapter on the future of the Scottish Psalter. His book is so

thorough in its scholarship and handles the subject so comprehensively that it is destined to remain the classic on the theme for years to come.

Nor does the fact that he is mainly concerned with the history of the *Scottish Psalter* render his book without interest to American Presbyterians and in all the English-speaking world. Our forefathers in this country sang from this version, and our most recent Presbyterian hymnal contains a number of hymns drawn from these metrical psalms together with many of the tunes. Indeed one wishes that more of both words and tunes had been included.

We can never be too thankful that English Hymnody began in Psalmody. This set a Biblical standard to which all future compositions must conform. It gave our hymns a norm without sentimentality. It prescribed that they should be God-centered as are the Psalms. It insisted that they look out and up to Him, and not look in as do hymns that are more concerned with man's moods or feelings or sins, than with God's gracious acts for and in us. They have a rugged simplicity which is essential for all praise into which plain folk can enter heartily.

Many of our greatest hymns are, of course, versions more or less free of Psalms. "Pleasant are Thy courts above," "Jesus shall reign where'er the sun," "Hail to the Lord's Anointed," "A mighty fortress is our God" are instances which occur at once. Hymns which convey the impression of being "poetry," as do some of Heber's—"Brightest and Best of the sons of the morning," for example, with its "Cold on His cradle the dew-drops are shining"—are by no means as effective in facing us with the august and tender God, as are the much simpler versions from the Psalms. Watts' "Our God our

help in ages past" and Doddridge's paraphrase modified by Scots revisers, "O God of Bethel," illustrate the point.

Not many metres were employed in the Psalters. C.M., L.M., and S.M. are found most frequently, and above all C.M. These set the pattern for the tunes, and set it well. To be sure, musicians found it cramping. The English psalters provided a much narrower range of forms than did the French or German. But they compelled composers to work within these restrictions, with the result that certain great tunes like *St. Anne*, *Old 100th*, *Duke Street*, *Truro*, *Hamburg*, *Rockingham Old*, and *Coronation* remain as the solid basis of congregational praise, and tunes which do not seem congenial with them are not likely to last.

One is grateful to the Oxford University Press for making Dr. Patrick's admirable volume available in this country. It is to be hoped that choirmasters, singers, and especially all ministers, purchase it and become familiar with the musical tradition of the Presbyterian and Reformed Churches.

HENRY SLOANE COFFIN

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HOLY YEAR OBSERVANCE—Throughout 1950 it is estimated that nearly 2,000,000 Roman Catholics will make a pilgrimage to Rome in celebration of the Holy Year which commences at midnight on Christmas Eve of this year. Special processions, services, and acts of piety will mark the occasion. In a recent *New York Times* article it was stated that one of the highlights of the celebration will be the 1,200th anniversary celebration of the death of St. John Damascene, one of the greatest hymn writers of the Byzantine Church.

# Papers OF THE HYMN SOCIETY

Carlyle Adams, Litt. D., Editor

- I. "The Hymns of John Bunyan"  
Louis F. Benson, D.D.
- II. "The Religious Value of Hymns"  
William Pierson Merrill, D.D.
- III. "The Praise of the Virgin in Early Latin Hymns"  
Ruth Ellis Messenger, Ph.D.
- IV. "The Significance of the Old French Psalter"  
Professor Waldo Selden Pratt, L.H.D., Mus.D.
- V. Hymn Festival Programs
- VI. "What is a Hymn?"  
Carl Fowler Price, M.A.
- VII. "An Account of the Bay Psalm Book"  
Henry Wilder Foote, D.D.
- VIII. "Lowell Mason: an Appreciation of His Life and Work"  
Henry Lowell Mason
- IX. "Christian Hymns of the First Three Centuries"  
Ruth Ellis Messenger, Ph.D.
- X. Addresses at the Twentieth Anniversary of the Hymn Society of America
- XI. Hymns of Christian Patriotism
- XII. "Luther and Congregational Song"  
Luther D. Reed, D.D., A.E.D.
- XIII. "Isaac Watts and his Contribution to English Hymnody"  
Norman Victor Hope, M.A., Ph.D.
- XIV. "Latin Hymns of the Middle Ages"  
Ruth Ellis Messenger, Ph.D.
- XV. "Revival of Gregorian Chant: Its Effects on English Hymnody"  
J. Vincent Higginson, Mus.B., M.A.

Copies of these papers are twenty-five cents each and they may be obtained from the Executive Secretary of the Hymn Society, Dr. Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, New York. (Inquire before ordering as some numbers are temporarily out of print.)